

Greatest Of All Times

108

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Globally selected
PERSONALITIES

All battles are first
won or lost, in the mind.

– Joan of Arc

AZ QUOTES



C. 1412 <::><::><::> 30 May 1431

Compiled by:
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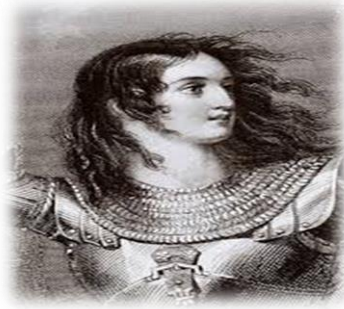
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<https://www.history.com/topics/middle-ages/saint-joan-of-arc>

Joan of Arc, a pious peasant in medieval France, believed that God had chosen her to lead France to victory in its long-running war with England. With no military training, Joan convinced crown prince Charles of Valois to allow her to lead a French army to the besieged city of Orléans, where they achieved a stunning victory. After seeing the prince crowned King Charles VII, Joan was captured by enemy forces, tried for witchcraft and burned at the stake at the age of 19. By the time she was canonized in 1920, Joan of Arc was considered one of history's greatest martyrs, and the patron saint of France.

Joan of Arc's Early Life

Born around 1412, Jeanne d'Arc (or in English, Joan of Arc) was the daughter of a tenant farmer, Jacques d'Arc, from the village of Domrémy, in northeastern France. She was not taught to read or write, but her pious mother, Isabelle Romée, instilled in her a deep love for the Catholic Church and its teachings.

At the time, France had long been torn apart by a bitter conflict with England (later known as the [Hundred Years' War](#)), in which England had gained the upper hand. A peace treaty in 1420 disinherited the French crown prince, Charles of Valois, amid accusations of his illegitimacy, and King [Henry V](#) was made ruler of both England and France.

His son, Henry VI, succeeded him in 1422. Along with its French allies (led by Philip the Good, duke of Burgundy), England occupied much of northern France, and many in Joan's village, Domrémy, were forced to abandon their homes under threat of invasion.

At the age of 13, Joan began to hear voices, which she determined had been sent by God to give her a mission of overwhelming importance: to save France by expelling its enemies, and to install Charles as its rightful king. As part of this divine mission, Joan took a vow of chastity. At the age of 16, after her father attempted to arrange a marriage for her, she successfully convinced a local court that she should not be forced to accept the match.

The Siege of Orléans

In May 1428, Joan made her way to Vaucouleurs, a nearby stronghold of those loyal to Charles. Initially rejected by the local magistrate, Robert de Baudricourt, she persisted, attracting a small band of followers who believed her claims to be the virgin who (according to a popular prophecy) was destined to save France.

When Baudricourt relented, Joan cropped her hair and dressed in men's clothes to make the 11-day journey across enemy territory to Chinon, site of the crown prince's palace. Joan promised Charles she would see him crowned king at Reims, the traditional site of French royal investiture, and asked him to give her an army to lead to Orléans, then under siege from the English.

Against the advice of most of his counselors and generals, Charles granted her request, and Joan set off to fend off the [Siege of Orléans](#) in March of 1429 dressed in white armor and riding a white horse. After sending off a defiant letter to the enemy, Joan led several French assaults against them, driving the Anglo-Burgundians from their bastion and forcing their retreat across the Loire River.

Capture of Joan of Arc

After such a miraculous victory, Joan's reputation spread far and wide among French forces. She and her followers escorted Charles across enemy territory to Reims, taking towns that resisted by force and enabling his coronation as King Charles VII in July 1429.

Joan argued that the French should press their advantage with an attempt to retake Paris, but Charles wavered, as his favorite at court, Georges de La Trémoille, warned him that Joan was becoming too powerful. The Anglo-Burgundians were able to fortify their positions in Paris and turned back an attack led by Joan in September.

In the spring of 1430, the king ordered Joan to confront a Burgundian assault on Compiègne. In her effort to defend the town and its inhabitants, she was thrown from her horse and was left outside the town's gates as they closed. The Burgundians took her captive and brought her amid much fanfare to the castle of Bouvreuil, occupied by the English commander at Rouen.

How Did Joan of Arc Die?

In the trial that followed, Joan was ordered to answer to some 70 charges against her, including [witchcraft](#), heresy and dressing like a man. The Anglo-Burgundians were aiming to get rid of the young leader as well as discredit Charles, who owed his coronation to her.

In attempting to distance himself from an accused heretic and witch, the French king made no attempt to negotiate Joan's release. In May 1431, after a year in captivity and under threat of death, Joan relented and [signed a confession](#) denying that she had ever received divine guidance.

Several days later, however, she defied orders by again donning men's clothes, and authorities pronounced her death sentence. On the morning of May 30, 1431, at the age of 19, Joan was taken to the old marketplace of Rouen and [burned at the stake](#).

St. Joan of Arc

Her fame only increased after her death, however, and 20 years later a new trial ordered by Charles VII cleared her name. Long before Pope Benedict XV canonized her in 1920, Joan of Arc had attained mythic stature, inspiring numerous works of art and literature over the centuries, including the classic silent film "The Passion of Joan of Arc."

In 1909 Joan of Arc was beatified in the famous [Notre Dame cathedral](#) in Paris by Pope Pius X. A statue in the cathedral of Jeanne d'Arc, who eventually became the patron saint of France, pays tribute to her legacy.

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Kindly visit these Web Links to see some interesting Videos

Joan of Arc: Saint or Eccentric? [25:11]

Joan of Arc, also known as Jeanne d'Arc, was a remarkable figure whose life continues to captivate people's imaginations centuries after her death. Born in Domrémy, a small village in northeastern France, in 1412, she would go on to play a pivotal role in the Hundred Years' War and become an enduring symbol of courage and devotion.

<https://www.youtube.com/watch?v=FDR-8m3iVh8>

Joan of Arc | Extra History Complete [53:06]

Joan of Arc was on a mission from God, during her siege of Orleans. However, nothing could have prepared Joan for being captured and sold out to the English. As Bishop Pierre Cauchon was determined to prove the inaccuracy of her visions and her motivations so that Charles could have no claim to the throne. But Joan held on till the bitter end.

<https://www.youtube.com/watch?v=OvE23dL0rkU>

Was Joan of Arc Actually a Warrior? [17:00]

The context in which Joan of Arc's story takes place is the Hundred Years' War, the conflict between the Kingdom of England and the Kingdom of France that lasted, with some interruptions, from 1337 to 1453. The war broke out for various reasons, mainly because the English royal family of Plantagenet claimed the throne of France, being related to the French dynasty of Valois.

Although it is simplistically portrayed as a war between England and France, in reality, the context of the Hundred Years' War is much more complex and politically intricate.

Its fourth phase, which began in 1423, sees on one side Charles VII of Valois, who controlled much of south-central France and who enjoyed the military support of the Kingdom of Scotland, and on the other side Henry VI of England, who controlled several portions of northern France and present-day Belgium, Brittany, and Gascony, and who also enjoyed the support of the Burgundians, who controlled not only Burgundy but also Flanders and Brabant.

The overall picture that emerged when Joan of Arc's figure appeared is essentially that of a French civil war between the Armagnacs and the Burgundians, from which the English crown seeks to take advantage to support its own rights to the French throne, and which consequently leads to an intervention by Scotland alongside the Armagnacs in an anti-English function.

<https://www.youtube.com/watch?v=hOui2rUSBbo>

7 Surprising Facts about Joan of Arc

<https://www.history.com/news/7-surprising-facts-about-joan-of-arc>

Explore seven surprising facts about Joan of Arc, the courageous teenager who rose from obscurity to lead the French army.

1. Joan's real name was Jehanne d'Arc, Jehanne Tarc, Jehanne Romée or possibly Jehanne de Vouthon—but she didn't go by any of these.

Joan didn't hail from a place called Arc, as the typical Anglicization of her father's surname, d'Arc (sometimes rendered as Darc or Tarc), might imply. Instead, Jehanne—or Jehanette, as she was known—grew up in Domrémy, a village in northeastern France, the daughter of a farmer and his devoutly Catholic wife. During her trial before an ecclesiastical court in 1431, Joan referred to herself only as "Jehanne la Pucelle" ("Joan the Maid") and initially testified that she didn't know her last name. She later explained that her father was called Jacques d'Arc and her mother Isabelle Romée, adding that in her hometown daughters often took their mothers' surnames. In medieval France, where family names were neither fixed nor widely used, "Romée" simply designated a person who had made a pilgrimage to Rome or another religiously significant destination; other sources suggest that Joan's mother went by Isabelle de Vouthon.

2. In modern times, some doctors and scholars have "diagnosed" Joan of Arc with disorders ranging from epilepsy to schizophrenia.

Around the age of 12 or 13, Joan of Arc apparently began hearing voices and experiencing visions, which she interpreted as signs from God. During her trial, she testified that angels and saints first told her merely to attend church and live piously; later, they began instructing her to deliver France from the invading English and establish Charles VII, the uncrowned heir to the French throne, as the country's rightful king. The Maid asserted that a bright light often accompanied the visions and that she heard the voices more distinctly when bells sounded. Based on these details, some experts have suggested that Joan suffered from one of numerous neurological and psychiatric conditions that trigger hallucinations or delusions, including migraines, bipolar disorder and brain lesions, to name just a few. Yet another theory holds that she contracted bovine tuberculosis, which can cause seizures and dementia, from drinking unpasteurized milk and tending cattle as a young girl.

3. While commander of the French army, Joan of Arc didn't participate in active combat.

Though remembered as a fearless warrior and considered a heroine of the Hundred Years' War between France and England, Joan never actually fought in battle or killed an opponent. Instead, she would accompany her men as a sort of inspirational mascot, brandishing her banner in place of a weapon. She was also responsible for outlining military strategies, directing troops and proposing diplomatic solutions to the English (all of which they rejected). Despite her distance from the front lines, Joan was wounded at least twice, taking an arrow to the shoulder during her famed Orléans campaign and a crossbow bolt to the thigh during her failed bid to liberate Paris.

4. Joan of Arc had a famously volatile temper.

Once placed in control of the French army, the teenage peasant didn't hesitate to chew out prestigious knights for swearing, behaving indecently, skipping Mass or dismissing her battle plans; she even accused her noble patrons of spinelessness in their dealings with the English. According to witnesses at her retrial, Joan once tried to slap a Scottish soldier—the Scots teamed up with France during the Hundred Years' War—who had eaten stolen meat. She also supposedly drove away the mistresses and prostitutes who traveled with her army at swordpoint, hitting one or two in the process. And personal attacks by the English, who called her rude names and joked that she should return home to her cows, reportedly made Joan's blood boil. The Maid's short fuse is evident in transcripts of her court hearings; when a clergyman with a thick regional accent asked what language her voices spoke, for instance, she retorted that they spoke French far better than he did.

5. Contrary to popular belief, Joan of Arc wasn't burned at the stake for witchcraft—at least not technically.

After falling into enemy hands in 1430, Joan of Arc was tried in the English stronghold of Rouen by an ecclesiastical court. The 70 charges against her ranged from sorcery to horse theft, but by May 1431 they had been whittled down to just 12, most related to her wearing of men's clothing and claims that God had directly contacted her. Offered life imprisonment in exchange for an admission of guilt, Joan signed a document confessing her alleged sins and promising to change her ways. (It has been speculated that the illiterate Joan never knew what she'd put her name—or, more accurately, her mark of a cross—to.) Several days later, possibly due to threats of violence or rape from her guards, Joan put her male attire back on; she then told the angry judges who visited her cell that her voices had reappeared. It was these two acts that earned Joan a conviction as a "relapsed heretic" and sent her to the stake.

6. From 1434 to 1440, Joan's brothers passed an imposter off as their sister, claiming she'd escaped execution.

One of several women who posed as Joan in the years following her death, Claude des Armoises resembled the well-known heretic and had supposedly participated in military campaigns while dressed in men's clothing. She and two of Joan's brothers, Jean and Pierre, crafted a scheme in which Claude presented herself to the people of Orléans, pretending to have fled her captors and married a knight while living in obscurity. The trio received lavish gifts and traveled from one festive reception to the next until Claude finally admitted their subterfuge to Charles VII, whose ascension Joan had engineered in 1429. Despite their involvement in the deception, Jean and Pierre played key roles in successfully petitioning Pope Callixtus III for Joan's retrial, having presumably given up the charade of her survival by the 1450s.

7. Joan of Arc inspired the ever-popular bob haircut, which originated in Paris in 1909.

The voices that commanded the teenage Joan to don men's clothing and expel the English from France also told her to crop her long hair. She wore it in the pageboy style common among knights of her era until guards shaved her head shortly before her execution. In 1909, the Polish-born hairdresser known as Monsieur Antoine—one of Paris' most sought-after stylists—began cutting his fashionable clients' tresses in a short "bob," citing Joan of Arc as his inspiration. The look really caught on in the 1920s, popularized by silent film stars and embraced by the flapper set. While women continue to request bob cuts to this day, another of Antoine's legendary experiments—dyeing his dog's hair blue—hasn't stood the test of time.

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Kindly visit these Web Links to see the Movies/Films

The Messenger: The Story of Joan of Arc [2:28:00]

<https://www.imdb.com/title/tt0151137/>

Joan of Arc [2:17:00]

In the 15th century, both France and England stake a blood claim for the French throne. Believing that God had chosen her, the young Joan (Lise Leplat Prudhomme) leads the army of the King of France. When she is captured, the Church sends her for trial on charges of heresy. Refusing to accept the accusations, the graceful Joan of Arc will stay true to her mission.

<https://www.imdb.com/title/tt8669356/>

Who was Joan of Arc?

<https://www.shakespearesglobe.com/discover/blogs-and-features/2022/07/11/who-was-joan-of-arc/>

Author's note:

The production, *I, Joan*, explores questions and experiences of gender throughout Joan's story. To honor the story that *I, Joan* is telling, I have used they/them pronouns to refer to Joan throughout this post. The use of 'they' to refer to a singular person has been traced by the Oxford English Dictionary to as early as 1375, years before Joan was even born.

Who exactly was Jeanne d'Arc, the 15th century French warrior-saint who left a life in the countryside to fight in the Hundred Years' War before meeting their untimely end at only (approximately) nineteen years old? It depends on who you ask. Jeanne (or Joan of Arc for English-speakers) has lived many lives in the cultural imagination following their controversial trial, subsequent execution in 1431, and

formal exoneration in 1456. Soldier or martyr, patron saint or witch, hero or heretic - whoever Joan truly was, perhaps the most accurate descriptor for them is simply 'icon.'



Joan's story has been translated seemingly innumerable times in the 600 years following their death: they have been the subject of plays, operas, poetry, paintings, sculpture, film, and even a '1,200-character spectacle' put on by the Ringling Brothers Circus. But Joan's appeal extends far beyond the arts into the realm of both popular and political culture, and their popularity has only increased since their canonisation by the Catholic Church in 1920.

In the past century in particular, Joan has come to be for many a feminist and queer icon, with Vita Sackville-West first putting forth speculation about Joan's sexuality in her provocative 1936 biography **Saint Joan of Arc**. Sackville-West's work was instantly met with critique as not all her speculations are historically grounded; for example, her focus on Joan supposedly sharing a bed with women fails to acknowledge that it was commonplace for multiple people to share a bed well into the early modern period. However, Sackville-West's **Saint Joan** represents a landmark

moment in queer history, and it is undeniable that Joan's refusal to conform to medieval conceptions of female propriety and the persecution they suffered due to their preference for traditionally male clothing have contributed to Joan's legacy as the essence of transgressive androgyny.



A cultural depiction of Joan of Arc.

In their native France, Joan has served as a symbol across the political spectrum, with the modern far-right National Front party and the French Communist movement during World War II (among many others) claiming

Joan as a symbol of French identity and resistance. Joan's influence extends beyond France as well: one American World War I poster featured a smiling, rosy-cheeked Joan hoisting a sword, emblazoned with the words 'Joan of Arc Saved France – Women of America – Save your country – Buy War Savings Stamps.'



Joan has served as a symbol across the political spectrum, with many claiming Joan as a symbol of identity and resistance – including in America First World War posters. Joan of Arc Stamp

Some have taken their loyalty to the saint to the extreme – one wealthy socialite and devotee of Joan was so dedicated to them that, upon the 1920 rediscovery of an [abandoned 15th century chapel](#) that Joan supposedly

prayed in, she had the chapel dismantled, shipped to New York, and reassembled next to her new French-chateau style home. And the unlikely journey of a medieval French chapel to the United States didn't stop there – the chapel was disassembled and reassembled once more, and now sits on the campus of Marquette University in Milwaukee, Wisconsin.

It would seem part of the great appeal of Joan's legend is its multi-faceted nature, one from which many have drawn inspiration to reflect on their own place and time throughout the centuries. As people throughout history have grappled with finding their place in a complex, ever-changing world, they have turned time and time again to Joan, finding strength and solidarity in their bravery and self-conviction in the face of extreme adversity.

'People throughout history have turned time and time again to Joan, finding strength and solidarity in their bravery and self-conviction in the face of extreme adversity'

But of course, not everyone's take on Joan's story has been entirely positive: Shakespeare himself certainly had some choice words for the so-called 'Maid of Orléans' when he told his version of Joan's story. Throughout Henry VI Part 1, the English rail against Joan, whom they deem a 'hag of all despite,' 'high-minded strumpet,' and simply 'that damned sorceress.' Scholars have long argued over Shakespeare's portrayal of Joan, who comes across brave and virtuous and wicked and deceitful in equal measure. At the end of Shakespeare's play, we are not left with many clear answers about Joan – instead, the last image of the fierce warrior is that of a frightened teenager, desperately pleading their life to an audience of men determined to destroy them and the supposed danger Joan represents.

From Shakespeare to Shaw, the theatre has played an important role in the long legacy of Joan's hagiography being interpreted and adapted to speak to a diverse array of audiences. Now, with Charlie Josephine's *I, Joan*, the shepherd-turned-saint has the chance to ascend Shakespeare's stage and share their story once more, this time in a play all of their own. From the gates of Orléans, to the court of Charles, to a scaffold in Rouen, Joan's bravery, fierce determination, and beautiful spirituality stunned those around them and captured the imaginations of generations to come. In *I,*

Joan, Joan asks the audience to expand their minds, open their hearts, and see their story in a brand-new light.

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‘It was necessary’

<https://www.shakespearesglobe.com/discover/blogs-and-features/2022/08/08/it-was-necessary-taking-joan-of-arc-on-their-own-terms/>

It was necessary,’ Joan of Arc told a French court in the spring of 1431, ‘that I changed my clothes.’



‘It was necessary,’ Joan of Arc told a French court in the spring of 1431,
‘that I changed my clothes.’

From the vantage point of 2022, looking back at the far more rigidly patriarchal norms of fifteenth-century Catholic France, it's easy to read this as a statement about practicality and gender roles. If Joan was to lead an army - taking on a role associated with men, and with masculinity - then a change of clothes would indeed be necessary: both because men's clothes were what people expected of a military leader, and because it would be much more difficult to fight in a dress. This is how Joan's story is often told: as a tale of pragmatic gender nonconformity, men's dress as a strategy to navigate a patriarchal world. The subtext of this interpretation - increasingly made explicit as our society continues to deny the historical existence of trans experience - is that Joan shouldn't be seen as part of trans history: that their story is about gender-nonconforming behaviour, not identity.

In my new book *Before We Were Trans*, I take a fresh look at histories like Joan's, and consider what they tell us about the history of gender. The book tackles histories of gender nonconformity which overlap with other kinds of history, including histories of queer sexuality, intersex embodiment, and defiance of gender roles: the kind of stories that prompt the reaction, 'That's not trans history, it's just...' One way of rebutting this argument with reference to Joan's story is to point out that it's a history which shows us that gender has never been strictly tied to the body, and has always been open to challenge and contestation - both incredibly powerful counterpoints to the argument that trans people are newly redefining gender today.

'Joan's story shows us that gender has never been strictly tied to the body, and has always been open to challenge and contestation'

But another, just as importantly, is to point out that saying Joan's gender nonconformity was motivated by practicality doesn't prevent us from also saying that it had other, deeper motivations - or that it had other, deeper, unexpected consequences for how Joan felt. Feelings and identity are messy; few of us can honestly say we have only a single motivation for any decision we take, let alone so momentous a decision as Joan took when they asked to meet Charles VII in 1428.

The pragmatic explanations typically offered up for Joan's gender nonconformity - military practicality, gender stereotypes, protection from sexual assault - make sense from the vantage point of a society where what we wear and how we act aren't understood to have any automatic connection to our identity. But in fact, 'who we are' and 'what we do' have never been easy to separate or tease apart.



The ninth-century English ruler Æthelflæd, who governed Mercia after the death of their husband, was later described as 'conducting...Armies, as if she had changed her sex': to take on a male-coded military role was, in some sense, for Æthelflæd to become

male. Elizabeth I, similarly, described herself regularly in speeches as 'king', 'queen' and 'prince', choosing strategically to emphasise their female identity or their male monarchical role at different points. Clothing has, likewise, not always been seen as simply a costume we put on over our essential, unchanging self. This was one of the reasons that onstage gender nonconformity drew such ire when the Globe first opened, with antitheatrical writer Philip Stubbes exclaiming that wearing clothes associated with a different gender could 'adulterate the verity of [one's] own kind': change the truth of one's very nature.



Like Æthelflæd, Elizabeth, and the actors of the Globe, Joan lived in a society where military leaders were overwhelmingly male, and where clothing was strictly gendered. Inhabiting that social role and dressing in the clothes associated with it, while living and working among men, may not just have felt like

gendered defiance: it may have had a profound impact on their sense of self.

What's more, for Joan, gender nonconformity was clearly never just a practical matter. Joan is also part of a long and cross-cultural history of people who have experienced their gender nonconformity as spiritually motivated. Throughout their period in the military, and throughout their trial, Joan remained consistently clear that their gender nonconformity was at the command of God: 'It pleases God,' they said; their gender nonconformity was not just 'by the permission of God' but 'on the command of our Lord and in his service', and they would not stop 'until it pleases our Lord'. As a devout Catholic - shown by their repeated requests while imprisoned to be able to receive the sacraments and to hear Mass - Joan clearly took these commands very seriously.

Some medieval Christians found that their faith, and particularly the tradition of gender-segregated religious houses, provided an opportunity for them to live as a different gender. In the fifth century, for example, Smaragdus of Alexandria wanted to devote themselves to Christian asceticism rather than taking a husband and having children - so they entered a monastery, and lived as a man until their death. But in their insistence that God commanded them to live and dress in a gender-nonconforming way, Joan perhaps has more in common with people like the Public Universal Friend, a devout Quaker in eighteenth-century Rhode Island who was reborn as a genderless spirit in a 'tabernacle of flesh', and who subsequently dressed in a way that indicated to their many supporters that they were 'not...of either sex'.

This is entangled experience of faith and gender has a cross-cultural history: less than fifty years after the Public Universal Friend's gendered transformation, another North American person, Kaúxuma núpika, revealed that they had been transformed into a man by a spiritual vision, and lived as a man and a prophet for the rest of their life. Kaúxuma núpika has much in common with people who would today describe themselves using the inter-tribal term Two-Spirit - a term which recognises the inherently spiritual nature of many of these gendered experiences. For Joan as a person of faith, their selfhood and their spirituality would have been entangled - and in this, they belong to a historical and contemporary community of people who experience their gender as not simply human, but spiritual too.

What makes I, Joan so important is that it reminds us to think about gender nonconforming people in the past as people, and to take them as people deserve to be taken, on their own terms. It reminds us to think not just 'how were they perceived?' or 'what were they doing?', but 'how did they feel?' So when we read that Joan said, 'It was necessary that I changed my clothes', what if we were to take that at face value? Joan is telling us that for them, gender nonconformity felt necessary: like something they had to do. It seems clear that part of that necessity had to do with their faith: their God had told them to dress this way, and they felt wholeheartedly bound to follow that command. It was probably also bound up with what it meant to change their social role: it made social and practical sense for a military leader to dress in a masculine way. But this is also a feeling that so many of us, whether we have a faith or not, can relate to: a sense that this next step in our lives is the right one, even if we can't tell exactly why.

When I hear Joan say, from 1431, '**It was necessary**', I hear echoes of myself years ago, asking to be called they rather than she, telling people, 'I don't know why, but it's what makes me happy.' This doesn't mean I can describe the real Joan as a trans person in the same way I am: it wouldn't be fair to them, wouldn't show them the respect they deserve, if I were to impose upon them my own way of seeing the world. But their story is nonetheless important to me, as it is to many other people of all genders, as a source of historical community; as a story which reminds us that our selves can be messy and our decisions multifaceted; and as a story of someone who insisted on disrupting and challenging gender, and remained so committed to this challenge that they were prepared to die for it. This history is powerfully liberating for all of us. It reminds us that we don't need to find reasons or excuses to live the way we want to live: instead, like Joan, it should be sufficient to look power in the face and say simply, '**It was necessary**'.

All quotations from Joan's trial records are taken from Susan Crane, 'Clothing and Gender Definition: Joan of Arc', Journal of Medieval and Early Modern Studies 26.2 (1996), 298–320.

Read more about Dr Kit Heyam's research in [*Before We Were Trans*](#), a history and celebration of gender in all its fluidity, ambiguity and complexity, available to purchase now.

[*I, Joan*](#) plays in our Globe Theatre from 25 August – 22 October 2022 as part of our [*Summer 2022*](#) season.

Dive deeper into [*I, Joan*](#) in our free **post-show events**. Meet members of the Cast & Creative team in a [*Post-Show Discussion and Q&A*](#) on 24 September and learn more about making Queer Theatre for everyone in [*Straight to the Point*](#) on 8 October.

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I, Joan

https://en.wikipedia.org/wiki/I,_Joan

[*I, Joan*](#) is a 2022 British [play](#) that premiered at [Shakespeare's Globe](#). Written by [Charlie Josephine](#) and directed by [Ilinca Radulian](#), the play is a retelling of the story of [Joan of Arc](#). It presents Joan of Arc as a [non-binary](#) person.

Cast

- Joan of Arc: Isobel Thom
- Charles: Jolyon Coy
- Marie: Janet Etuk
- Thomas: Adam Gillen
- Yolande: Debbie Korley
- Dunois: Jonah Russell

Themes

[Michelle Terry](#), the artistic director of [Shakespeare's Globe](#), stated that the play continued in Shakespeare's efforts to take "figures of the past to ask questions about the world around him" and to play "with identity, power, with the idea of pleasure, and with all sides of an argument."

Reception

Anya Ryan of [The Guardian](#) gave the play four out of five stars, saying that it was "performed with kinetic vigour" and was "a refined lesson in the trans

experience: the horrors of having to explain your being, the sense of misplacement, but with beauty and wonder too." Isobel Lewis of *The Independent* also gave the play four stars, saying that it "makes nuanced, incredibly complex points about gender and the way the so-called 'trans debate' has pitted trans and cis women against each other."

Claire Allfree of *The Telegraph* was more critical of the play, giving it two stars, saying that "the idea of Joan as trans is a fertile subject for drama and discussion" but that the play "largely reduces the spiritual and political nature of Joan's militaristic fervour to glib, empty proclamations."

Kindly visit the Web Link:

<https://www.shakespearesglobe.com/whats-on/joan-2022/>

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I, JOAN

<https://www.concordtheatricals.co.uk/p/94966/i-joan>

I, Joan

Full-Length Play, Drama / 4w, 6m, 1any gender (adult)

A powerful and joyous new play, this retelling of Joan of Arc's story is alive and queer and full of hope.

SUMMARY

"Oh if we can just quiet the world for a moment. And listen within. There's a voice guiding you. I promise it's there. And until you can hear it, I'll be it for you."

The men are all fighting, again. An endless war. From nowhere, an unexpected leader emerges. Young, poor and about to spark a revolution. Rebelling against the world's expectations, questioning the gender binary, Joan finds their power within, and their belief spreads like fire. *I, Joan* is a powerful and joyous new play which tells Joan of Arc's story anew. It's alive and queer and full of hope.

HISTORY

I, Joan was first produced by The Globe in August 2022.

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I, Joan

<https://www.utm.utoronto.ca/english-drama/i-joan>



Directed by Lee Stone

Charlie Josephine's complete reimagining of the story of Joan of Arc upset some critics when it opened in London in 2022, but was celebrated by others, and by audiences, for its extraordinary, exuberant energy. This Joan is a non-binary person, fighting for their freedom as well as for France's liberty from English rule, fueled by their utter belief in their mission (and its divine support), curbed by a small-minded establishment, but ultimately triumphant. A gloriously counterfactual, rivetingly theatrical rethinking of history by one of the most exciting voices in contemporary drama.

THE CAST

Camryn Ferguson - Dunois / Touraine
Ciara Hall Man - Two / Clerk
Clarc Mangclimot - Thomas / Delafontaine
Jasmine Brough - Charles / Gris
Madison Toma-Dame - Man Three / Loyseleur
Molly Tice - Man One / Beaupere
Olivia Sgambelluri - Joan
Ryan Bagley - Yolande / Manchon
Senzenina DeFreitas - Joan's Army Lead / Cauchon / Girl
Vandana Maharaj - Marie / Joan's Army / Courcelles

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IDENTITY IN *I, JOAN.*

<https://www.shakespearesglobe.com/identity-in-i-joan/>

Shakespeare's Globe proudly presents a new play, *I, Joan* with Joan as a legendary leader, who in this production, uses the pronouns 'they/them'. The production opens on 25 August in the open-air Globe Theatre. We are not the first to present Joan in this way, and we will not be the last. Regarding the use of pronouns, 'they' to refer to a singular person has been traced by the Oxford English Dictionary to as early as 1375, years before Joan was even born. Regardless, theatres do not deal with 'historical reality'. Theatres produce plays, and in plays, anything can be possible.

Shakespeare did not write historically accurate plays. He took figures of the past to ask questions about the world around him. Our writers of today are doing no different, whether that's looking at Ann Boleyn, Nell Gwynn, Emilia Bassano, Edward II, or Joan of Arc.

The Globe is a place of imagination. A place where, for a brief amount of time, we can at least consider the possibility of *world's elsewhere*. We have had entire storms take place on stage, the sinking of ships, twins who look nothing alike being believable, and even a Queen of the fairies falling in love with a donkey.

Joan's army will be made of hundreds of 'Groundlings' standing in the Yard, all coming to watch a play for £5 – the most accessible ticket price in London theatre. We hope this £5 ticket invites as many people as possible to come and have an opinion of their own, and even if we don't agree with each other, still show kindness, curiosity, and respect.

It was no accident that Shakespeare moved his playhouse beyond the jurisdiction of the London City Walls. He wanted to play. Play with identity, power, with the idea of pleasure, and with all sides of an

argument. Shakespeare was not afraid to ask difficult questions as he imagined the lives of 1,223 characters; he represented an extraordinary range of diverse perspectives and identities, and we are all still enjoying his work over 400 years later. Shakespeare was not afraid of discomfort, and neither is the Globe.

For centuries, Joan has been a cultural icon portrayed in countless plays, books, films, etc. History has provided countless and wonderful examples of Joan portrayed as a woman. This production is simply offering the possibility of another point of view. That is the role of theatre: to simply ask the question 'imagine if?'.

GLOBE VALUES

Shakespeare's Globe is unequivocally pro-human rights. This includes trans people, non-binary people, black and minority ethnic people, and people with disabilities. Trans men and women and non-binary identities exist and are valid. We stand by the United Nations [Universal Declaration of Human Rights](#).

We are committed to becoming an inclusive and diverse organisation, and making necessary change is at the heart of our strategic aims for the organisation. This includes becoming pro-trans, anti-racist, and taking positive, conscious, and intentional action against any form of prejudice present in our culture.

We aim to create a culture and environment in which everyone's experience at Shakespeare's Globe is equal, inclusive, and equitable.

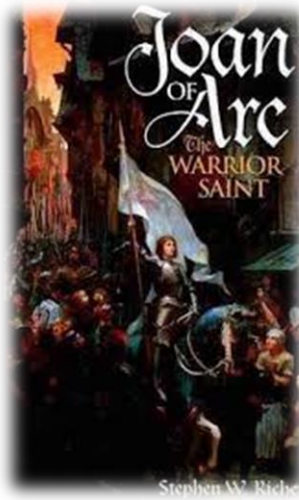
WHY WE USE THE WORD QUEER

The word 'queer' is widely used to refer to non-heterosexual and non-cisgender identities. We use the word 'queer' interchangeably with LGBTQIA+. Regarding the copy for *I, Joan*, our creative team has been integral to choosing the language used in our copy. We recognise the complex history of the word queer, and its reclamation into a positive or neutral descriptor. We use queer to mean those outside of heterosexual and cisgender identities.



Images

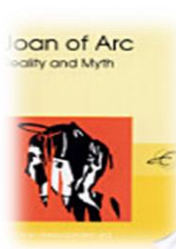




Books on "Joan of Arc"

<p>Examines the life of Joan of Arc and explores the meaning of Joan both to her contemporaries and succeeding generations--Joan as hero, prophet, heretic, androgyne, harlot, and saint.</p>	
<p>https://www.google.co.in/books/edition/Joan_of_Arc/_bD6v280aK4C?hl=en&gbpv=1&dq=joan+of+Arc&printsec=frontcover</p>	
	<p>Joan of Arc was born in a small French village during the worst period of the Hundred Years' War.</p>
<p>https://www.google.co.in/books/edition/Who_Was_Joan_of_Arc/Uxd3CgAAQBAJ?hl=en&gbpv=1&dq=joan+of+Arc&printsec=frontcover</p>	
<p>A fascinating study of the symbolism of Joan of Arc in her own time and ever since in literature, politics, on the stage, and on screen.</p>	
<p>https://www.google.co.in/books/edition/Joan_of_Arc/qKPtglKeNuMC?hl=en</p>	
	<p>The story of her life is so strange that we could scarcely believe it to be true, if all that happened to her had not been told by people in a court of law, and written down by her deadly enemies, while she was still alive.</p>

<p>In a distinguished English translation, the bestselling French book now considered the standard biography of Joan published just in time for the upcoming film by Luc Besson.</p>	
<p>https://www.google.co.in/books/edition/Joan_of_Arc_Her_Story/Q2s4KL_M_QsC?hl=en&gbpv=1&dq=joan+of+Arc&printsec=frontcover</p>	
	<p>Whence came she? What had been her life and exploits? First published in the United States in 1966 by Stein and Day, this book reveals the historical Joan, described in contemporary documents by her allies as well as her enemies.</p>
<p>https://www.google.co.in/books/edition/Joan_of_Arc/8cNBUC1HX_FIC?hl=en&gbpv=1&dq=joan+of+Arc&printsec=frontcover</p>	
<p>This historical novel purportedly written by Joan's longtime friend -- Sieur Louis de Conte -- discloses Twain's unrestrained admiration for the French heroine's nobility of character.</p>	
<p>https://books.google.co.in/books?id=RCr_SE1DNoUC&newbks=0&printsec=frontcover&dq=joan+of+Arc&hl=en&source=newbks_fb&redir_esc=y#v=onepage&q=joan%20of%20Arc&f=false</p>	



St. Joan of Arc

<https://www.newadvent.org/cathen/08409c.htm>

In French Jeanne d'Arc; by her contemporaries commonly known as la Pucelle (the Maid).

Born at Domremy in Champagne, probably on 6 January, 1412; died at Rouen, 30 May, 1431. The village of Domremy lay upon the confines of territory which recognized the suzerainty of the Duke of Burgundy, but in the protracted conflict between the Armagnacs (the party of Charles VII, King of France), on the one hand, and the Burgundians in alliance with the English, on the other, Domremy had always remained loyal to Charles.

Jacques d'Arc, Joan's father, was a small peasant farmer, poor but not needy. Joan seems to have been the youngest of a family of five. She never learned to read or write but was skilled in sewing and spinning, and the popular idea that she spent the days of her childhood in the pastures, alone with the sheep and cattle, is quite unfounded. All the witnesses in the process of rehabilitation spoke of her as a singularly pious child, grave beyond her years, who often knelt in the church absorbed in prayer, and loved the poor tenderly. Great attempts were made at Joan's trial to connect her with some superstitious practices supposed to have been performed round a certain tree, popularly known as the "Fairy Tree" (*l'Arbre des Dames*), but the sincerity of her answers baffled her judges. She had sung and danced there with the other children, and had woven wreaths for Our Lady's statue, but since she was twelve years old she had held aloof from such diversions.

It was at the age of thirteen and a half, in the summer of 1425, that Joan first became conscious of that manifestation, whose supernatural character it would now be rash to question, which she afterwards came to call her "voices" or her "counsel."

It was at first simply a voice, as if someone had spoken quite close to her, but it seems also clear that a blaze of light accompanied it, and that later on she clearly discerned in some way the appearance of those who spoke to her, recognizing them individually as [St. Michael](#) (who was accompanied by other [angels](#)), [St. Margaret](#), [St. Catherine](#), and others. Joan was always reluctant to speak of her voices. She said nothing about them to her confessor, and constantly refused, at her trial, to be inveigled into descriptions of the appearance of the [saints](#) and to explain how she recognized them. None the less, she told her judges: "I saw them with these very eyes, as well as I see you."

Great efforts have been made by [rationalistic](#) historians, such as M. Anatole France, to explain these voices as the result of a [condition](#) of [religious](#) and hysterical exaltation which had been fostered in Joan by [priestly](#) influence, combined with certain [prophecies](#) current in the countryside of a maiden from the *bois chesnu* (oak wood), near which the Fairy Tree was situated, who was to save [France](#) by a [miracle](#). But the baselessness of this [analysis](#) of the phenomena has been fully exposed by many non-Catholic writers. There is not a shadow of evidence to support this theory of [priestly](#) advisers coaching Joan in a part, but much which contradicts it. Moreover, unless we accuse the Maid of [deliberate falsehood](#), which no one is prepared to do, it was the voices which created the state of [patriotic](#) exaltation, and not the exaltation which preceded the voices. Her evidence on these points is clear.

Although Joan never made any statement as to the date at which the voices revealed her mission, it seems [certain](#) that the call of God was only made known to her gradually. But by May, 1428, she no longer [doubted](#) that she was bidden to go to the help of the king, and the voices became insistent, urging her to present herself to Robert Baudricourt, who commanded for Charles VII in the neighbouring town of Vaucouleurs. This journey she eventually accomplished a month later, but Baudricourt, a rude and dissolute soldier, treated her and her mission with scant respect, saying to the cousin who accompanied her: "Take her home to her [father](#) and give her a good whipping."

Meanwhile the military situation of King Charles and his supporters was growing more desperate. **Orléans** was invested (12 October, 1428), and by the close of the year complete defeat seemed imminent. Joan's voices became urgent, and even threatening. It was in vain that she resisted, saying to them: "I am a **poor** girl; I do not **know** how to ride or fight." The voices only reiterated: "It is **God** who commands it." Yielding at last, she left Domremy in January, 1429, and again visited Vaucouleurs.

Baudricourt was still skeptical, but, as she stayed on in the town, her persistence gradually made an impression on him. On 17 February she announced a great defeat which had befallen the **French** arms outside **Orléans** (the Battle of the Herrings). As this statement was officially confirmed a few days later, her cause gained ground. Finally she was suffered to seek the king at Chinon, and she made her way there with a slender escort of three men-at-arms, she being attired, at her own request, in male costume — undoubtedly as a protection to her modesty in the rough life of the camp. She always slept fully dressed, and all those who were intimate with her declared that there was something about her which repressed every unseemly thought in her regard.

She reached Chinon on 6 March, and two days later was admitted into the presence of Charles VII. To test her, the king had disguised himself, but she at once saluted him without hesitation amidst a group of attendants. From the beginning a strong party at the court — La Trémoille, the royal favourite, foremost among them — opposed her as a crazy **visionary**, but a secret sign, communicated to her by her voices, which she made **known** to Charles, led the king, somewhat half-heartedly, to **believe** in her mission. What this sign was, Joan never revealed, but it is now most commonly **believed** that this "secret of the king" was a **doubt** Charles had conceived of the **legitimacy** of his birth, and which Joan had been **supernaturally** authorized to set at rest.

Still, before Joan could be employed in military operations she was sent to **Poitiers** to be examined by a numerous committee of learned **bishops** and **doctors**. The examination was of the most

searching and formal character. It is regrettable in the extreme that the minutes of the proceedings, to which Joan frequently [appealed](#) later on at her trial, have altogether perished. All that we [know](#) is that her ardent [faith](#), simplicity, and honesty made a favourable impression. The [theologians](#) found nothing [heretical](#) in her claims to [supernatural](#) guidance, and, without pronouncing upon the reality of her mission, they thought that she might be safely employed and further tested.

Returning to Chinon, Joan made her preparations for the campaign. Instead of the sword the king offered her, she begged that search might be made for an ancient sword [buried](#), as she averred, behind the [altar](#) in the [chapel](#) of Ste-Catherine-de-Fierbois. It was found in the very spot her voices indicated. There was made for her at the same [time](#) a standard bearing the words *Jesus, Maria*, with a picture of [God the Father](#), and [kneeling angels](#) presenting a fleur-de-lis.

But perhaps the most interesting fact connected with this early stage of her mission is a letter of one Sire de Rotslaer written from [Lyons](#) on 22 April, 1429, which was delivered at [Brussels](#) and duly registered, as the [manuscript](#) to this day attests, before any of the events referred to received their fulfilment. The Maid, he reports, said "that she would save [Orléans](#) and would compel the [English](#) to raise the siege, that she herself in a battle before [Orléans](#) would be wounded by a shaft but would not die of it, and that the King, in the course of the coming summer, would be [crowned](#) at [Reims](#), together with other things which the King keeps secret."

Before entering upon her campaign, Joan summoned the King of [England](#) to withdraw his troops from [French](#) soil. The [English](#) commanders were [furious](#) at the audacity of the demand, but Joan by a rapid movement entered [Orléans](#) on 30 April. Her presence there at once worked wonders. By 8 May the [English](#) forts which encircled the city had all been captured, and the siege raised, though on the 7th Joan was wounded in the breast by an arrow. So far as the Maid went she wished to follow up these successes with all speed, partly from a sound

warlike [instinct](#), partly because her voices had already told her that she had only a year to last. But the king and his advisers, especially La Trémoille and the [Archbishop](#) of [Reims](#), were slow to move. However, at Joan's earnest entreaty a short campaign was begun upon the Loire, which, after a series of successes, ended on 18 June with a great victory at Patay, where the [English](#) reinforcements sent from [Paris](#) under Sir John Fastolf were completely routed. The way to [Reims](#) was now practically open, but the Maid had the greatest difficulty in persuading the commanders not to retire before [Troyes](#), which was at first closed against them. They captured the town and then, still reluctantly, followed her to [Reims](#), where, on [Sunday](#), 17 July, 1429, Charles VII was solemnly [crowned](#), the Maid standing by with her standard, for — as she explained — "as it had shared in the toil, it was [just](#) that it should share in the victory."

The principal aim of Joan's mission was thus attained, and some authorities assert that it was now her wish to return home, but that she was detained with the army against her [will](#). The evidence is to some extent conflicting, and it is probable that Joan herself did not always speak in the same tone. Probably she saw clearly how much might have been done to bring about the speedy expulsion of the [English](#) from [French](#) soil, but on the other hand she was constantly oppressed by the apathy of the king and his advisers, and by the suicidal policy which snatched at every diplomatic bait thrown out by the Duke of [Burgundy](#).

An abortive attempt on [Paris](#) was made at the end of August. Though [St-Denis](#) was occupied without opposition, the assault which was made on the city on 8 September was not seriously supported, and Joan, while heroically cheering on her men to fill the moat, was shot through the thigh with a bolt from a crossbow. The Duc d'Alençon removed her almost by force, and the assault was abandoned. The reverse unquestionably impaired Joan's prestige, and shortly afterwards, when, through Charles' political counsellors, a truce was signed with the Duke of [Burgundy](#), she sadly laid down her arms upon the [altar](#) of [St-Denis](#).

The inactivity of the following winter, mostly spent amid the worldliness and the **jealousy** of the Court, must have been a miserable experience for Joan. It may have been with the **idea** of consoling her that Charles, on 29 December, 1429, ennobled the Maid and all her **family**, who henceforward, from the lilies on their **coat of arms**, were known by the name of Du Lis. It was April before Joan was able to take the field again at the conclusion of the truce, and at Melun her voices made **known** to her that she would be taken **prisoner** before Midsummer Day. Neither was the fulfilment of this **prediction** long delayed. It seems that she had thrown herself into Compiègne on 24 May at sunrise to defend the town against **Burgundian** attack. In the evening she resolved to attempt a sortie, but her little troop of some five hundred encountered a much superior force. Her followers were driven back and retired desperately fighting. By some mistake or panic of Guillaume de Flavy, who commanded in Compiègne, the drawbridge was raised while still many of those who had made the sortie remained outside, Joan amongst the number. She was pulled down from her horse and became the **prisoner** of a follower of John of Luxemburg. Guillaume de Flavy has been accused of deliberate treachery, but there seems no adequate reason to suppose this. He continued to hold Compiègne resolutely for his king, while Joan's constant thought during the early months of her captivity was to escape and come to assist him in this task of defending the town.

No words can adequately describe the disgraceful ingratitude and apathy of Charles and his advisers in leaving the Maid to her **fate**. If military force had not availed, they had **prisoners** like the Earl of Suffolk in their hands, for whom she could have been exchanged. Joan was sold by John of Luxembourg to the **English** for a sum which would amount to several hundred thousand dollars in modern money. There can be no **doubt** that the **English**, partly because they **feared** their **prisoner** with a **superstitious** terror, partly because they were ashamed of the dread which she inspired, were determined at all costs to take her **life**. They could not **put her to death** for having beaten them, but they could get her **sentenced** as a **witch** and a **heretic**.

Moreover, they had a tool ready to their hand in Pierre Cauchon, the **Bishop of Beauvais**, an unscrupulous and **ambitious** man who was the creature of the **Burgundian** party. A pretext for invoking his authority was found in the fact that Compiègne, where Joan was captured, lay in the **Diocese of Beauvais**. Still, as **Beauvais** was in the hands of the **French**, the trial took place at **Rouen** — the latter **see** being at that **time vacant**. This raised many points of technical legality which were summarily settled by the parties **interested**.

The **Vicar** of the **Inquisition** at first, upon some **scruple of jurisdiction**, refused to attend, but this difficulty was overcome before the trial ended. Throughout the trial Cauchon's **assessors** consisted almost entirely of **Frenchmen**, for the most part **theologians** and **doctors** of the **University of Paris**. Preliminary meetings of the court took place in January, but it was only on 21 February, 1431, that Joan appeared for the first time before her judges. She was not allowed an advocate, and, though accused in an **ecclesiastical court**, she was throughout illegally confined in the Castle of Rouen, a secular **prison**, where she was guarded by dissolute **English** soldiers. Joan bitterly complained of this. She asked to be in the **church prison**, where she would have had **female** attendants. It was undoubtedly for the better protection of her modesty under such **conditions** that she persisted in retaining her male attire. Before she had been handed over to the **English**, she had attempted to escape by desperately throwing herself from the window of the tower of Beaurevoir, an act of seeming **presumption** for which she was much browbeaten by her judges. This also served as a pretext for the harshness shown regarding her confinement at **Rouen**, where she was at first kept in an iron cage, chained by the neck, hands, and feet. On the other hand she was allowed no **spiritual privileges** — e.g. attendance at **Mass** — on account of the charge of **heresy** and the monstrous dress (*difformitate habitus*) she was wearing.

As regards the official record of the trial, which, so far as the **Latin** version goes, seems to be preserved entire, we may probably trust its accuracy in all that relates to the questions asked and the answers returned by the **prisoner**. These answers

are in every way favourable to Joan. Her simplicity, piety, and good sense appear at every turn, despite the attempts of the judges to confuse her. They pressed her regarding her [visions](#), but upon many points she refused to answer. Her attitude was always fearless, and, upon 1 March, Joan boldly announced that "within seven years' space the [English](#) would have to forfeit a bigger prize than [Orléans](#)." In point of fact [Paris](#) was lost to Henry VI on 12 November, 1437 — six years and eight months afterwards. It was probably because the Maid's answers perceptibly won sympathizers for her in a large assembly that Cauchon decided to conduct the rest of the inquiry before a small committee of judges in the [prison](#) itself. We may remark that the only matter in which any charge of prevarication can be reasonably urged against Joan's replies occurs especially in this stage of the inquiry. Joan, pressed about the secret sign given to the king, declared that an [angel](#) brought him a golden crown, but on further questioning she seems to have grown confused and to have contradicted herself. Most authorities (like, e.g., M. Petit de Julleville and Mr. Andrew Lang) are agreed that she was trying to guard the king's secret behind an allegory, she herself being the [angel](#); but others — for instance P. Ayroles and Canon Dunand — insinuate that the accuracy of the *procès-verbal* cannot be trusted. On another point she was prejudiced by her lack of [education](#). The judges asked her to submit herself to "the Church Militant." Joan clearly did not understand the phrase and, though willing and anxious to [appeal](#) to the [pope](#), grew puzzled and confused. It was asserted later that Joan's reluctance to pledge herself to a simple [acceptance](#) of the [Church's](#) decisions was due to some insidious advice treacherously imparted to her to work her ruin. But the accounts of this alleged perfidy are contradictory and improbable.

The [examinations](#) terminated on 17 March. Seventy propositions were then drawn up, forming a very disorderly and unfair presentment of Joan's "crimes," but, after she had been permitted to hear and reply to these, another set of twelve were drafted, better arranged and less extravagantly worded. With this summary of her misdeeds before them, a large [majority](#) of the twenty-two judges who took part in the deliberations declared

Joan's **visions** and voices to be "**false** and **diabolical**," and they decided that if she refused to retract she was to be handed over to the **secular arm** — which was the same as saying that she was to be burned. Certain formal **admonitions**, at first private, and then public, were administered to the poor victim (18 April and 2 May), but she refused to make any submission which the judges could have considered satisfactory. On 9 May she was threatened with torture, but she still held firm. Meanwhile, the twelve propositions were submitted to the **University of Paris**, which, being extravagantly **English** in sympathy, **denounced** the Maid in **violent** terms. Strong in this approval, the judges, forty-seven in number, held a final deliberation, and forty-two reaffirmed that Joan ought to be declared **heretical** and handed over to the **civil power**, if she still refused to retract. Another **admonition** followed in the **prison** on 22 May, but Joan remained unshaken. The next day a stake was erected in the **cemetery** of St-Ouen, and in the presence of a great crowd she was solemnly **admonished** for the last time. After a **courageous** protest against the preacher's insulting reflections on her king, Charles VII, the accessories of the scene seem at last to have worked upon **mind** and body worn out by so many struggles. Her **courage** for once failed her. She **consented** to sign some sort of retraction, but what the precise terms of that retraction were will never be **known**. In the official record of the process a form of retraction is inserted which is most humiliating in every particular. It is a long document which would have taken half an hour to read. What was read aloud to Joan and was signed by her must have been something quite different, for five **witnesses** at the rehabilitation trial, including Jean Massieu, the official who had himself read it aloud, declared that it was only a matter of a few lines. Even so, the poor victim did not sign unconditionally, but plainly declared that she only retracted in so far as it was **God's will**. However, in virtue of this concession, Joan was not then burned, but conducted back to **prison**.

The **English** and **Burgundians** were furious, but Cauchon, it seems, placated them by saying, "We shall have her yet." Undoubtedly her position would now, in case of a relapse, be worse than before, for no second retraction could save her from

the flames. Moreover, as one of the points upon which she had been condemned was the wearing of male apparel, a resumption of that attire would alone constitute a relapse into [heresy](#), and this within a few days happened, owing, it was afterwards alleged, to a trap deliberately laid by her jailers with the connivance of Cauchon. Joan, either to defend her modesty from outrage, or because her [women's](#) garments were taken from her, or, perhaps, simply because she was weary of the struggle and was convinced that her enemies were determined to have her blood upon some pretext, once more put on the man's dress which had been purposely left in her way. The end now came soon. On 29 May a court of thirty-seven judges decided unanimously that the Maid must be treated as a relapsed [heretic](#), and this [sentence](#) was actually carried out the next day (30 May, 1431) amid circumstances of intense pathos. She is said, when the judges visited her early in the morning, first to have charged Cauchon with the responsibility of her death, solemnly appealing from him to [God](#), and afterwards to have declared that "her voices had [deceived](#) her." About this last speech a [doubt](#) must always be felt. We cannot be sure whether such words were ever used, and, even if they were, the meaning is not plain. She was, however, allowed to make her [confession](#) and to receive [Communion](#). Her demeanour at the stake was such as to move even her bitter enemies to tears. She asked for a [cross](#), which, after she had embraced it, was held up before her while she called continuously upon the [name of Jesus](#). "Until the last," said Manchon, the recorder at the trial, "she declared that her voices came from [God](#) and had not [deceived](#) her." After death her ashes were thrown into the Seine.

Twenty-four years later a revision of her trial, the *procès de réhabilitation*, was opened at [Paris](#) with the [consent](#) of the [Holy See](#). The popular feeling was then very different, and, with but the rarest exceptions, all the [witnesses](#) were eager to render their tribute to the [virtues](#) and [supernatural gifts](#) of the Maid. The first trial had been conducted without reference to the [pope](#); indeed it was carried out in defiance of St. Joan's [appeal](#) to the [head of the Church](#). Now an appellate court constituted by the [pope](#), after long inquiry and [examination](#) of [witnesses](#), reversed and annulled

the sentence pronounced by a local tribunal under Cauchon's presidency. The illegality of the former proceedings was made clear, and it speaks well for the sincerity of this new inquiry that it could not be made without inflicting some degree of reproach upon both the King of France and the Church at large, seeing that so great an injustice had been done and had so long been suffered to continue unredressed. Even before the rehabilitation trial, keen observers, like Eneas Sylvius Piccolomini (afterwards Pope Pius II), though still in doubt as to her mission, had discerned something of the heavenly character of the Maid. In Shakespeare's day she was still regarded in England as a witch in league with the fiends of hell, but a juster estimate had begun to prevail even in the pages of Speed's "History of Great Britaine" (1611). By the beginning of the nineteenth century the sympathy for her even in England was general. Such writers as Southey, Hallam, Sharon Turner, Carlyle, Landor, and, above all, De Quincey greeted the Maid with a tribute of respect which was not surpassed even in her own native land. Among her Catholic fellow-countrymen she had been regarded, even in her lifetime, as Divinely inspired.

At last the cause of her beatification was introduced upon occasion of an appeal addressed to the Holy See, in 1869, by Mgr Dupanloup, Bishop of Orléans, and, after passing through all its stages and being duly confirmed by the necessary miracles, the process ended in the decree being published by Pius X on 11 April, 1909. A Mass and Office of St. Joan, taken from the "Commune Virginum," with "proper" prayers, have been approved by the Holy See for use in the Diocese of Orléans.

St. Joan was canonized in 1920 by Pope Benedict XV.

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Contact information. The editor of New Advent is Kevin Knight. My email address is webmaster at newadvent.org. Regrettably, I can't reply to every letter, but I greatly appreciate your feedback — especially notifications about typographical errors and inappropriate ads.



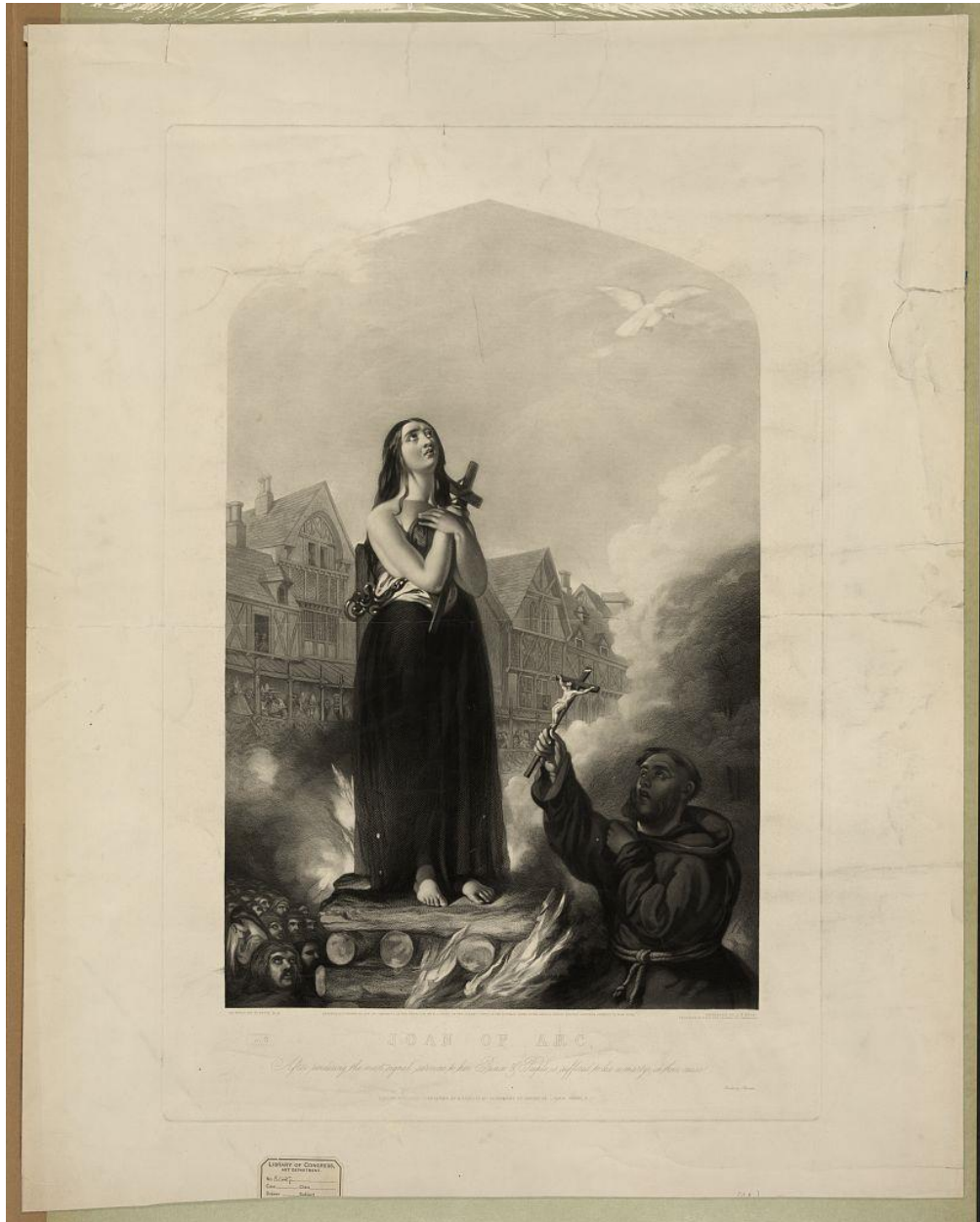
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French Women & Feminists in History:
A RESOURCE GUIDE

Joan of Arc

When Joan of Arc (1412-1431) or in French Jeanne D'Arc, was a child the territory where she lived— Domremy-la -Pucell — like much of France, was under the control of the English. The future king of France himself, Charles VII was somewhat in doubt of his claim to the throne. Seemingly as much as two thirds of France as we know it today was unsure of the legitimate ruler. This unstable period known as the Hundred Years' War was marked by near constant warfare between France and England. Joan, who heard voices from God telling her to save France, was allowed a visit with the future king. Upon entering the room it is said she was able to locate him, unmarked, among his courtiers. How remarkable that a young "maid" of 17 would not only have

the conviction that Charles VII must be crowned king, but had the passion, determination and some might say, delusional courage, to cut her hair, don armor and lead men into battle and regain the city of Orléans. Through stubborn diplomacy, and as an inspiring leader in battle, she paved the way for Charles to be crowned King at Reims (pronounced raans). While Charles VII successfully claim his right to the throne, Joan was captured by the British and burned at the stake as a heretic.



Joan of Arc. 1851. Library of Congress Prints and Photographs Division.

The infamous trial of Jeanne d'Arc illustrates the precarious position of women who defied the expectations of their place in society. One of the most courageous women of French history, she was ultimately used and abandoned after her purpose had been served. She was captured and burned at the stake as a heretic (charges also included witchcraft and violating divine law by dressing like a man) by the British and their Burgundian allies. The King, wary of his precarious position did nothing to intervene.

One of the most fascinating aspects of Joan of Arc's story is how women can be both revered and feared in equal measure. Crass soldiers are said to have been unable to swear in her presence. She was both commanding and serene. And yet the Church condemned her as an "excommunicated heretic, a liar, a seducer, pernicious...and contemptuous of God." (Parton, James, Daughters of Genius [N.P, 1897],148). How can the same woman be branded as a heretic in 1431 and canonized as a Saint in 1905? This has been a question scholars have debated for centuries but to the French people, Jeanne d'Arc, is revered as the patron saint of France, and countless celebrations take place every year honoring her bravery and sacrifice for the nation.

For digitized sources on women of this time period see [Digitized Sources: Medieval Women](#).

You can identify additional material by searching the [Library of Congress Online Catalog](#) using the following heading:

[Joan, of Arc, Saint, 1412-1431--In literature](#)

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St. Joan of Arc Chapel

<https://www.marquette.edu/st-joan-of-arc-chapel/st-joan-and-the-chapel.php>

Joan of Arc (1412–31), daughter of a tenant farmer in northeastern France, took up her divine mission to save France by expelling its enemies and aiding Charles of Valois in becoming the country's rightful king after hearing the voice of God. At the age of 18, Joan led the French army to victory over the British at Orléans during the Hundred Years' War. This victory led to the ousting of Henry V and the coronation of Charles VII. Joan was captured in battle in the spring of 1430 by the Burgundians, who traded her to the English. Charles VII, still unconvinced of Joan's divine mission, made no attempt to rescue her. On May 29, 1431, Joan was declared a heretic and burned at the stake the following day at the marketplace in Rouen. In 1456, King Charles VII ordered an investigation into Joan's trial and declared her an innocent martyr. Joan of Arc was canonized by Pope Benedict XV in 1920.



St. Joan of Arc's connection to the chapel at Marquette has been debated over the years. Photographs of signs posted at a previous site of the chapel indicate St. Joan may have prayed in there after meeting with King Charles VII on March 9, 1429. At that time, the chapel was dedicated to St. Martin de Sayssuel. Mystery has also surrounded the "Joan Stone," which sits at the base of an opening behind the altar. Legends say St. Joan prayed to the Virgin Mary while standing

on this stone. After finishing her prayer, St. Joan knelt down and kissed the stone. Ever since, the stone has remained colder than those around it.

According to a *Marquette Tribune* article from 1967, the first mention of the stone came from John Russel Pope, the architect who planned the reconstruction of the chapel on Long Island, N.Y. The same article mentions no one knows how the stone came to be a part of the chapel. A clue may reside in the files of Gertrude Hill Gavin, who purchased and relocated the chapel to Long Island in 1926. As of now, however, the mystery remains unresolved.



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https://archive.joan-of-arc.org/joanofarc_short_biography.html

by: Allen Williamson



he extensive 15th century sources that have survived concerning the life and military campaigns of Joan of Arc (Jeanne d'Arc in modern French, Jehanne Darc in medieval French) include the transcript of her trial in 1431, the posthumous investigations of her case (1450 and 1452) and postwar appeal (1455-1456), as well as many letters, chronicles, and thousands of military records. These provide us with vivid eyewitness accounts from the people who knew her; correspondence from the commanders; the letters she herself dictated to scribes; and minuscule details such as the amount of oats bought for her horses and the names of many of the rank-and-file soldiers in the army. Her life is therefore reasonably well documented. This is a brief outline of that life; click [here](#) for a much longer version.

Upcoming Joan of Arc Dates:

- * 15 August 1429 : Battle of Montpillyoy
- * 8 September 1429 : Attack on Paris
- * 10 September 1429 : Charles VII orders withdrawal from Paris
- * 21 September 1429 : Charles VII's army was disbanded at Gien
- * 4 November 1429 : St-Pierre-le-Moutier was taken.
- * late November 1429 : La-Charite-sur-Loire was besieged.

The Early Years

Joan of Arc was born on January 6th around the year 1412 to Jacques d'Arc and his wife Isabelle in the little village of Domremy, within the Barrois region (now part of "Lorraine") on the border of eastern France.

The events in France during these years would set the stage for Joan's later life and the circumstances surrounding her death.

Although at the time of her birth a truce was still in effect between France and England, an internal war had erupted between two factions of the French Royal family which would make it easier for the English to re-invade. One side, called the "Orleanist" or "Armagnac" faction, was led by Count Bernard VII of Armagnac and Duke Charles of Orleans, whom Joan would later say was greatly beloved by God. Their rivals, known as the "Burgundians", were led by Duke John-the-Fearless of Burgundy. The forces of his son, Philip III, would later capture Joan and hand her over to the English. One of his supporters, a pro-Burgundian clergyman and English advisor named Pierre Cauchon, would later arrange her conviction on their behalf.

While the French remained divided into warring factions, diplomats failed to extend the truce with England. King Henry V, citing his family's old claim to the French throne, promptly invaded France in August of 1415 and defeated an Armagnac-dominated French army at the battle of Agincourt on October 25th.

The English returned in 1417, gradually conquering much of northern France and gaining the support (in 1420) of the new Burgundian Duke, Philip III, who agreed to recognize Henry V as the legal heir to the French throne while rejecting the rival claim of the man whom Joan would consider the rightful successor, Charles of Ponthieu (later known as Charles VII), the last heir of the Valois dynasty which had ruled France since 1328.

Joan indicated that it was around 1424, when she was twelve, that she began to experience visions which she described as both verbal communication as well as visible figures of saints and angels which she could see and touch. Her own testimony as well as a Royal document say that on at least two occasions specific other persons could see the same figures.

She identified these visions as St. Catherine [of Alexandria], St. Margaret [of Antioch], the Archangel Michael, occasionally Gabriel, and large groups of angels on some occasions. Various authors have speculated on the significance of these personages. The only one with a definite relevance to the military situation would be the Archangel Michael, who had been chosen in 1422 as one of the patron saints of the French Royal army (with Saint Denis) and had long served as patron of the fortified island of Mont-Saint-Michel, which had withstood an ongoing siege or blockade since 1418 and would successfully resist continued English efforts until the truce of 1444 finally brought a respite.

The rest of northern France was less successful. Charles gradually lost the allegiance of all the towns north of the Loire River except for Tournai in Flanders and Vaucouleurs, near Domremy. Since Paris had been controlled by the opposite faction since 1418, his court was now located in the city of Bourges in central France, hemmed in by hostile forces on nearly every side: pro-English Brittany to the northwest, English-occupied Normandy to the north, the

Burgundian hereditary domains of Flanders, Artois, Burgundy, Franche-Comte, and Charolais to the northeast and east; and the English hereditary domain of Aquitaine to the southwest.

In 1428 the situation became critical as the English gathered troops for a campaign into the Loire River Valley, the northern perimeter of Charles' dwindling territory. The city of Orleans on the Loire now became the primary focus.

It was at this moment that an unexpected turn of events began to unfold. Joan of Arc said that for some time prior to 1428 the saints in her visions had been urging her to "*go to France*" (in its original feudal sense - the direct Royal domain) and drive out the English and Burgundians, explaining that God supported Charles' claim to the throne, supported Orleans' captive overlord Duke Charles of Orleans, and had taken pity on the French population for the suffering they had endured during the war.

She said that during her childhood these visions had merely instructed her to "*be good [or pious], to go to church regularly*"; but over the next several years they had persistently called for her to go to the local commander at Vaucouleurs to obtain an escort to take her to the Royal Court.

She embarked on the latter course in May of 1428, not long before large English reinforcements landed in France for deployment in the Loire Valley. Joan arranged for a family relative, Durand Lassois, to take her to see Lord Robert de Baudricourt, who had remained loyal to the Armagnacs despite his status as a vassal of the pro-Burgundian Duke of Lorraine. Baudricourt refused to listen to her, and she returned home.

Shortly after her return, in July of 1428 Domremy found itself in the path of a Burgundian army led by Lord Antoine de Vergy, forcing the villagers to take refuge in the nearby city of Neufchateau until the troops had passed. Vergy's army laid siege to Vaucouleurs and induced Baudricourt to pledge neutrality.

A few months later on October 12th, Orleans was placed under siege by an English army led by the Earl of Salisbury. The eyewitness accounts and other 15th century sources say that the situation for Charles was rather hopeless by that stage. His treasury at one point was down to less than "*four ecus*"; his armies were a motley collection of local contingents and foreign mercenaries; and he himself, according to the surviving accounts, was torn with doubt over the validity of his cause - since his own mother, cooperating with the English, had allegedly declared him illegitimate in order to deny his claim to the throne. Now Orleans, the last major city defending the heart of his territory, was in the grip of an English army. This was the situation facing his government, by that point located in the city of Chinon on the Vienne River, when Joan was finally granted Baudricourt's permission, after her third attempt, to go with an escort to speak with Charles. One account says that she convinced Baudricourt by accurately predicting an Armagnac defeat on 12 February 1429 near the village of Rouvray-Saint-Denis several miles north of Orleans. In this latest disaster, an army under the Count of Clermont took heavy losses while unsuccessfully attempting to stop an English supply convoy bringing food to their troops at the siege. When Baudricourt received confirmation of the predicted defeat he promptly arranged for an armed escort to bring Joan through enemy territory to Chinon. Following the standard procedure, her escorts dressed her in male clothing, partly as a disguise in case the group was captured (as a woman might be raped if her identity were discovered), and partly because such clothing had numerous cords with which the long boots and trousers could be tied to the tunic, which would offer an added measure of security. The eyewitnesses said she always kept this clothing on and securely tied together when encamped with soldiers, for safety and modesty's sake. She would call herself "*La Pucelle*" (the maiden or virgin), explaining that she had promised her saints to keep her virginity "*for as*

long as it pleases God", and it is by this nickname that she is usually described in the 15th century documents.



After eleven days on the road, Joan of Arc arrived at Chinon around March 4th and was brought into Charles' presence, after a delay of two days, by Count Louis de Vendome. There are many eyewitness accounts of this event. Lord Raoul de Gaucourt, a Royal commander and bailiff of Orleans, recalled that *"...she presented herself before his Royal majesty with great humility and simplicity, an impoverished little shepherd girl, and ... said to the King: 'Most illustrious Lord Dauphin [i.e., heir to the throne], I have come and am sent in the name of God to bring aid to yourself and to the kingdom.'"* The accounts indicate that she convinced Charles to take her seriously by telling him about a private prayer he had made the previous November 1st during which he had asked God to aid him in his cause if he was the rightful heir to the throne, and to punish himself alone rather than his people if his sins were responsible for their suffering. She is said to have related the details of this prayer and assured him that he was the legitimate claimant to the throne. *"After hearing her"*, remembered one eyewitness, *"the King appeared radiant"*.

However, Charles first wanted her to be examined by a group of theologians in order to test her orthodoxy, and for that purpose she was sent to the city of Poitiers about thirty miles to the south, where pro-Armagnac clergy from the University of Paris had fled after Paris and its university came under English control a decade earlier. They questioned her for three weeks before granting approval [click [here](#) to see the official text of their conclusions]. A letter written by a Venetian named Pancrazio Giustiniani comments that her ability to hold her own against the learned theologians earned her a reputation as *"another Saint Catherine come down to earth"*, and this reputation began to spread.

While still at Poitiers Joan told a clergyman named Jean Erault to record an ultimatum to the English commanders at Orleans around March 22 [click [here](#) to read the full text], the first of eleven surviving examples of the [letters](#) she dictated to scribes during the course of her military campaigns. This ultimatum begins with the *"Jesus-Mary"* slogan which would become her trademark, borrowed from the clergy known as "mendicants" - Dominicans, Franciscans, Carmelites, and Augustinians - who made up a large portion of the priests in her army. She then goes on to inform the English that the *"King of Heaven, Son of Saint Mary"* [i.e., Jesus Christ] supports Charles VII's claim to the throne, and repeatedly advises the English to *"go away [back] to England"* (*"allez-vous-en en Angleterre"*) or she will *"drive you out of France"* (*"bouter vous hors de France"*). In place of a reply, the English would detain the two men who delivered the message. She would find that more forceful methods would be needed to convince the English to pull their troops out of the Loire Valley.



After providing her with a suit of armor "made exactly for her body" (in the words of one eyewitness), and a banner with a picture of "Our Savior" holding the world "with two angels at the sides", on a white background covered with gold fleurs-de-lis, they brought her to the army at Blois, about 35 miles southwest of Orleans. It was here that she began to reform the troops by expelling the prostitutes from the camp (sometimes at sword point, according to several eyewitnesses) and requiring the soldiers to go to church and confession, give up swearing, and refrain from looting or harassing the civilian population. One astonished eyewitness reported that she succeeded in forcing a mercenary commander named Lord Etienne de Vignolles, known as "La Hire" (meaning "anger" or "ire", a reflection of his inability to maintain an aristocratic calm) to confess his sins to a priest.

Her arrival had another valuable effect on the army: men who would otherwise have refused to serve Charles' defeated cause now began to volunteer for the campaign, as word that a saint was now at the head of the army began to change minds.



The army moved out from Blois around April 25th and arrived in stages at the besieged city between April 29th and May 4th. A small force had come out to meet them at Checy, five miles upriver from Orleans; but as there weren't enough barges to transport the entire body of troops across the river, Joan of Arc herself and a small group of soldiers were escorted into the city by Lord Jean d'Orleans (better known by his later title, Count of Dunois), the man in charge of the city's defense due to his status as the half-brother of the Duke of Orleans. The rest of the army would arrive later by a different route, its numbers greatly reduced by discouraged men who decided to leave without the Maiden there to encourage them. On May 4th the rest of her troops made it into the city, and a few hours later an assault was launched against an English-held fortified church called Saint Loup, about a mile east of Orleans. The surviving accounts say that the position was carried after Joan rode up with her banner, encouraging the troops up and over the ramparts. The English casualties totaled 114 dead and 40 captured. Her role in this engagement would become typical: sources from both factions quote her as saying that she preferred to carry her banner into battle (rather than a weapon, as is sometimes supposed), since, as she explained, she didn't want to harm anyone; and there are many eyewitness accounts which repeatedly describe her encouraging the troops to greater efforts by placing herself in the same danger that they themselves faced. On the following day she sent her final ultimatum to the English commanders at Orleans, this time having an archer deliver the note with an arrow rather than risk losing another messenger.

The remaining English positions fell swiftly: on May 6th an attack was made against a fortified monastery called the "Bastille des Augustins", which controlled the southern approach to a pair of towers called Les Tourelles, at the southern end of Orleans' bridge. Flanking these to the east was a fortified church called St-Jean-le-Blanc, near which the English had been bombarding the city with one of their largest cannons, called "le Passe-volant". The French troops were sent over a pontoon bridge around the hour of Tierce (9 a.m.), and induced the English to abandon St-Jean-le-Blanc without a fight; the more substantial fortress of Les Augustins was then assaulted, with the saint leading the initial charge alongside La Hire. The fortress was then stormed and overrun with few losses. This placed Les Tourelles within striking range: during the course of the next morning's assault, Joan herself was wounded by an arrow while helping the soldiers set up a scaling ladder. It seems she stayed behind the area of fighting for most of the day, but returned to the field near dusk in order to

encourage the demoralized troops to one final effort which met with success. This proved to be decisive: the English abandoned the siege the next day, and moved their remaining troops off to Meung-sur-Loire and other positions along the river. Orleans was the English high-water mark: never again would they come so close to achieving a final victory against Charles, who would soon be anointed as King Charles VII.

The Loire Valley

The unexpected lifting of the siege led to the support of a number of prominent figures. Duke Jean V of Brittany rejected his previous alliance with the English and promised to send troops to Charles' aid. The Archbishop of Embrun wrote a treatise [June 1429] declaring Joan to be divinely inspired, and advised Charles to consult with her on matters concerning the war.

The joy felt by Charles himself when he and Joan met again at Loches on the 11th was neatly summed up in an account by Eberhardt von Windecken: "... Then the young girl bowed her head before the King as much as she could, and the King immediately had her raise it again; and one would have thought that he would have kissed her from the joy that he experienced."

On the other side, the Duke of Bedford (the chief English commander in France) reacted by calling up as many troops as possible from English-occupied territory; the Duke of Burgundy made plans to take a more active role in helping his allies in the field, although as usual he demanded a modest sum (250,000 livres) to help offset his costs.

After the Dauphin's joyful reunion with the saint, she convinced him to take an army north to Reims to be crowned, as custom required. This was no simple task, since Reims at that time lay deep within enemy-held territory; in order to open a way for a northward campaign, the Royal army first set about the job of clearing out the remaining English positions in the Loire Valley, with the Duke of Alencon being given command of the venture.

The army's first target was Jargeau, ten miles to the southeast of Orleans. At least 3,600 armored troops, plus an unknown number of lightly-armed 'commons', were present for duty. The town was reached on June 11th; the main assault came the next day after an artillery bombardment in which Jargeau's largest tower was felled by a large cannon from Orleans nicknamed "La Bergere" ("the Shepherdess"), presumably named after the saint herself. The latter's role was also crucial: carrying her banner up front with the troops, she was hit in the helmet with a stone but immediately got back on her feet and encouraged the soldiers to storm the ramparts by shouting: "Friends, friends, up! Up! Our Lord has condemned the English". [In the archaic French of the 15th century: "Amys, amys, sus! Sus! Nostre Sire a condempne les Angloys"] The fortifications were taken, and the English were driven back across Jargeau's bridge. The survivors surrendered.

Beaugency was taken on the 17th after the English garrison negotiated an agreement allowing them to withdraw. That evening the English troops at Meung, reinforced by an army under Sir John Fastolf, offered battle to the French but subsequently decided to fall back the next day, riding northward in an effort to make it back to more secure territory. The French pursued (goaded on by Joan, saying in effect that they should use their "good spurs" to chase the enemy). The two armies clashed south of Patay, where a rapid cavalry charge led by La Hire and other nobles of the vanguard overran a unit of 500 English archers who had been set up to delay the French as long as they could. Confusion among the main contingents of the

English army completed the rout, and the French cavalry swept their opponents from the field. The English heralds announced their losses as 2,200 men, compared to only three casualties for the French - the reverse of so many other battles during that war.

The March to Rheims

When Charles met his commanders after this victory, the decision was made to press on northward to Reims. Gathering the army together at Gien on the Loire, both Charles and Joan began sending out [letters](#) requesting various cities and dignitaries to send representatives to the coronation.

The Royal army finally moved out from Gien on the 29th, after a delay which caused Joan much distress. The Burgundian-held city of Auxerre was reached the next day, and an agreement with the city leaders was worked out after three days of negotiations: the army was allowed to buy food, and Auxerre agreed to pay the same obedience to Charles as Troyes, Chalons, and Reims chose to do.

The next stop was Troyes, garrisoned by 500-600 Burgundian troops. On July 4th, at St. Phal near Troyes, she sent a [letter](#) to the citizens of the latter city asking them to declare themselves for Charles, adding that "with the help of King Jesus", Charles will enter all of the towns within his inheritance regardless of their wishes. Troyes initially ignored the summons. While Charles' commanders debated their next course of action, Joan of Arc told them to promptly besiege the town, predicting they would gain it in three days "either by love or by force". Lord Dunois remembered that she then began ordering the placement of the troops, and did it so well that "two or three of the most famous and experienced soldiers" could not have done it better. Troyes surrendered the next day without a fight. The Royal army entered on the 10th; by the 14th it had reached Chalons-sur-Marne to the north, which opened its gates with greater promptitude than Troyes.

Reims followed suit after Joan counseled Charles to "advance boldly"; and at last the Dauphin was poised to receive the crown which had been denied him years earlier. During the ceremony Joan of Arc stood near Charles, holding her banner. The memorable words of one 15th century source describes the scene: after Charles was crowned, Joan "wept many tears and said, 'Noble king, now is accomplished the pleasure of God, who wished me to lift the siege of Orleans, and to bring you to this city of Reims to receive your holy anointing, to show that you are the true king, and the one to whom the kingdom of France should belong.'" It adds: "All those who saw her were moved to great compassion."

The Siege of Paris

On July 17th, the day of the coronation, Joan sent a [letter to the Duke of Burgundy](#) asking why he didn't bother to show up for the coronation and proposing that he and Charles should "make a good firm lasting peace. Pardon each other completely and willingly, as loyal Christians should do; and if it should please you to make war, go against the Saracens." (The Islamic

Saracens, frequently at war with Christendom, were one of her preferred targets for legitimate military action).

Although the Duke himself stayed away, his emissaries had arrived in Reims on the day of the coronation and began negotiations which resulted in a 15-day truce being declared - not exactly the "good, firm, lasting peace" that Joan wanted, and in fact such a short truce immediately following in the wake of Charles' triumph could serve only to give the English and Burgundians time to regroup.

Charles followed up this treaty by taking his army on a city-by-city tour of the Ile-de-France, accepting the loyalty of each in turn. Near Crepy-en-Valois, Joan was quoted as saying that she now hoped that God would permit her to return to her family's home. The army of the Duke of Bedford was nearby, however - Bedford had recently sent off a challenge to Charles VII asking him to meet the English at "some place in the fields, convenient and reasonable" for a showdown. The place turned out to be the village of Montpilloy just southwest of Crepy, where the two armies clashed on August 14th and 15th, with Joan herself going so far as to lead a charge against the English fortified positions to try to draw them out; but only a prolonged series of skirmishes took place, and both armies withdrew on the night of the 15th.

The French went back to Crepy, and then proceeded on to Compiègne to the northwest. At the same time negotiations with the Burgundians were getting underway, with the positions of the two parties oddly reversed: while French armies were rapidly advancing, the French delegation was offering sweeping concessions, bargaining as if they were on the losing side. On the 21st a treaty was signed providing for a four-month truce designed to prevent the Royal army from continuing its offensive, coupled with the added provision that several towns should be handed over to the Duke of Burgundy. A peace conference was promised for the spring, although the documents show that the English were preparing to launch an offensive around the same time.

Meanwhile, King Charles remained at Compiègne. On the 23rd Joan and the Duke of Alençon left on their own initiative with a body of troops and made their way to the region around Paris, arriving at St-Denis on the 25th and sending out skirmishers "up to the gates of Paris" over the next several days. A brief siege began on September 8th, but Joan was hit in the thigh that day by a crossbow dart while trying to find a place for her troops to cross the city's inner moat. She was carried back against her will, all the while urging on another assault. No further attack would be forthcoming: on the 9th the army was ordered back to St-Denis, where the King was located by that point; when he learned that the commanders were thinking of crossing back to Paris by a bridge constructed on the orders of the Duke of Alençon, Charles ordered the bridge destroyed. On the 13th the troops began the discouraging march back to the Loire. On September 21st the army, by then back at Gien, was disbanded. The Duke of Alençon's squire and chronicler, Perceval de Cagny, summed up this event with the terse and bitter statement: "And thus was broken the will of the Maiden and the King's army." Like many of those who had served in that army, Cagny tended to feel that the disastrous policies promoted by the Royal counselors - most blamed Georges de la Tremoille in particular - had fatally undermined Joan's successes.

The commanders were dispersed to their own estates or former areas of operations. When the Duke of Alençon, preparing a campaign into Normandy, asked that Joan of Arc be allowed to join him, the Royal court refused.

Winter

During this period of inactivity, Joan was moved around to various residences of the Royal court, such as at Bourges and Sully-sur-Loire. The next military venture, albeit a fairly small one, was the attack against Saint-Pierre-le-Moutier, which was captured on November 4. Jean d'Aulon, Joan's squire and bodyguard, remembered that the initial assault was a failure and the soldiers in full retreat, except for Joan herself and a handful of men clustered around her. He rode up to her and told her to fall back with the rest of the army, but she refused, declaring that she had "fifty-thousand" troops with her. Shouting for the army to bring up bundles for filling in the town's moat, she initiated a new assault which took the objective "without much resistance", according to the astonished d'Aulon.

The next target was the town of La-Charite-sur-Loire. Since the army was undersupported by the Royal court, she sent letters off to nearby cities asking them to donate supplies. Clermont-Ferrand responded by sending two hundredweight of saltpeter, an equal amount of sulfur, and two bundles of arrows.

The siege of La Charite was a dismal failure: the weather was chilly by that point in the year; the army had "few men"; the Royal court did little to provide support for the troops ("the King", according to Cagny, "made no diligence to send her food supplies nor money to maintain her army"). The army withdrew after a month, abandoning their artillery. She spent the rest of the winter at various Royal estates while the English and Burgundians regrouped for a new campaign.

The month of March 1430 saw a flurry of letters being sent out by Joan, all of them dictated in the town of Sully-sur-Loire. Two of these, on the 16th and 28th, went to the citizens of Reims, assuring them that she would aid them in the event of a siege. On March 23rd she sent an ultimatum to the Hussites, addressed as "the heretics of Bohemia", warning that she would lead a crusading army against them unless they "return to the Catholic faith and the original Light".

In late March or early April Joan of Arc finally took the field again with her small group (her brother Pierre, her confessor Friar Jean Pasquerel, her bodyguard Jean d'Aulon, and a few others), escorted by a mercenary unit of about 200 troops led by Bartolomew Baretta of Italy. They headed for Lagny-sur-Marne, where French forces were putting up a fight against the English. It was here, in the midst of war, that she was credited with helping to save an infant: according to her own testimony, she and other virgins of the town were praying in a church on behalf of a dead baby, that it might be revived long enough to baptize it; she said the baby came to life, yawned three times, and was hastily baptized before it died again. Around Easter (April 22nd) she was at Melun where, as she would later say, her saints had revealed to her that she would be captured "before Saint John's Day" (June 24). She had said at many points that capture and betrayal were her greatest fears.

Compiègne

Meanwhile, the Burgundian army was on the move despite all the promises of peace; and on May 6th Charles VII and his counselors finally admitted that the Royal Court had been manipulated by the Duke, "...who has diverted and deceived us by truces and otherwise", as Charles wrote in a letter on that date. He would now order a damaging series of assaults on Burgundian territory to the east, but in the northeast the Armagnacs were in trouble: the Duke of Burgundy was now there in force. His strategy, based on an elaborate document outlining his plans, called for the bridge at Choisy-au-Bac to be taken, followed by the monastery at Verberie, and then a methodical series of assaults to block all the supply routes into Compiègne, which had refused to submit to him under the terms of the agreement signed the previous year. Choisy-au-Bac was taken on May 16; on the 22nd the Duke laid siege to Compiègne. Joan was unwilling to let this city, which had showed such courage in its defiance, fall unaided: reinforced with 300 - 400 additional troops picked up at Crepy-en-Valois, on the morning of the 23rd at sunrise she and her tiny army slipped into Compiègne. She apparently knew what was coming: according to the later statements of two men who had, as young boys, been among a group of curious children watching Joan pray in one of Compiègne's churches that morning, she was much troubled in spirit and told the children to "pray for me, for I have been betrayed." Later that day she was among those leading a sortie against the enemy camp at Margny when her troops were ambushed by Burgundian forces concealed behind a hill called the Mont-de-Clairoix. Having decided to stay with the rearguard during the retreat, she and her soldiers were trapped outside the city and pinned up against the river when the drawbridge was prematurely raised behind them. Burgundian troops swarmed around her, each asking her to surrender. She refused, and was finally pulled off her horse by an enemy archer. A nobleman named Lionel of Wandomme, in the service of John of Luxembourg, made her his captive.

A Burgundian chronicler who was present, Enguerrand de Monstrelet, wrote that the Armagnacs were devastated by Joan's capture, while the English and Burgundians were "overjoyed, more so than if they had taken 500 combatants, for they had never feared or dreaded any other commander... as much as they had always feared this maiden up until that day."

The garrison commander at Compiègne, Guillaume de Flavy, came under immediate suspicion as a traitor, although his guilt was never proved. Since the Royal Court at that time was divided into factions, each of which routinely tried to eliminate any prominent leader who was supported by their rivals, it would be likely that a small group within the Court may have betrayed her. The evidence indicates that Charles VII probably was not among the guilty, however, nor did he abandon her, as is so often claimed: according to the archives of the Morosini, who were in contact with the Royal Court, Charles VII tried to force the Burgundians to return Joan in exchange for the usual ransom, and threatened to treat Burgundian prisoners according to whatever standard was adopted in Joan's case. The pro-Anglo-Burgundian University of Paris, which later helped arrange her conviction, sent an alarmed letter to John of Luxembourg reporting that the Armagnacs were "doing everything in their power" to try to get her back. Dunois and La Hire would lead four campaigns during that winter and the following spring which seem to have been designed to rescue her by military means. These attempts failed, and the Burgundians refused to ransom her.



After four months spent as a prisoner in the chateau of Beaurevoir, Joan was transferred to the English in exchange for 10,000 livres, an arrangement similar to the standard practice in other cases of prisoner transfers between members of the same side, such as when Henry V had paid his nobles for transferring their prisoners to him after the battle of Agincourt. Pierre Cauchon, a longtime supporter of the Anglo-Burgundian faction, was given the job of procuring her and setting up a trial. He had been given many such tasks in the past: a letter from Duke John-the-Fearless of Burgundy, dated 26 July 1415, authorized Cauchon to bribe Church officials at the Council of Constance in order to influence the Council's ruling concerning a murder which the Duke had ordered. They now needed someone who was willing to engineer a murder under the guise of an Inquisitorial trial, and Cauchon again got the job. English government documents record in great detail the payments made to cover the costs of obtaining Joan and rewarding the various judges and assessors who took part in her trial [click [here](#) to see some of these financial accounts], and we know that the clergy who served at the trial were drawn from their supporters. Some of these men later admitted that the English conducted the proceedings for the purposes of revenge rather than out of any genuine belief that she was a heretic. [click [here](#) to see some of this testimony]

Joan was held at the fortress of Crotoy before being brought to Rouen, the seat of the English occupation government. Although Inquisitorial procedure required suspects to be held in a Church-run prison, and female prisoners to be guarded by nuns rather than male guards (for obvious reasons), Joan was held in a secular military prison with English soldiers as guards. According to several eyewitness accounts, she complained that these men tried to rape her on a number of occasions, for which reason she clung to her soldiers' clothing and kept the hosen, hip-boots and tunic "firmly laced and tied together" with dozens of cords - her only means of protecting herself against rape, since a dress didn't offer any such protection. The tribunal eventually decided to use this against her by charging that it violated the prohibition against cross-dressing, a charge which intentionally ignored [the exemption allowed in such cases of necessity](#) by medieval doctrinal sources such as the "Summa Theologica" and "Scivias". The eyewitnesses said that Joan pleaded with Cauchon to transfer her to a Church prison with women to guard her, in which case she could safely wear a dress; but this was never allowed.

The trial included a series of hearings from February 21st through the end of March 1431. Normally, Inquisitorial tribunals were supposed to hear witness testimony against the accused and base any verdict upon such testimony, but in this case the only witness called was the accused herself. The trial assessors, as a number of them later admitted, therefore resorted to trying to manipulate her into saying something that might be used against her. There were other profound deviations from lawful procedure. As many historians have pointed out, the theological arguments put forward by Cauchon and his associates are mostly a set of subtle half-truths, not only on the "cross-dressing" charge but also concerning issues such as the authority of the tribunal: standard Inquisitorial procedure required such tribunals to be overseen by non-partisan judges, otherwise the trial could be automatically rendered null and void. Similarly, the accused was allowed to appeal to the Pope. The eyewitnesses said Joan repeatedly asked for both of these rules to be honored, but this was never granted. They stated that she had submitted to the authority of both the Papacy and the Council of Basel, but the latter was left out of the transcript on Cauchon's orders and the former was entered in a form which distorted her statements on the matter. The dispute between Joan and her judges therefore largely revolved around the legitimacy of the tribunal as an impartial jury of the Church Universal, and medieval ecclesiastic law is on her side. [click [here](#) for more information about this issue]. Early in the trial an attempt was made to link her to witchcraft by claiming her banner had been endowed with magical powers, that she allegedly poured wax on the heads of small children, and other accusations of this sort, but these charges were dropped before the final articles of accusation were drawn up on April 5th. In one of the more curious bids to discredit her,

Cauchon objected to her use of the "Jesus-Mary" slogan which, somewhat paradoxically, was used by the Dominicans who largely ran the Inquisitorial courts. Her saints were dismissed as "demons", despite the transcript's own description that they had counseled her to "go regularly to Church" and maintain her virginity.

In the end, Cauchon would convict her on the cross-dressing charge, which he utilized in a manner which gives an indication of his character. According to several eyewitnesses - the trial bailiff Jean Massieu, the chief notary Guillaume Manchon, the assessors Friar Martin Ladvenu and Friar Isambart de la Pierre, and the Rouen citizen Pierre Cusquel - after Joan had finally consented to wear a dress, her guards immediately increased their attempts to rape her, joined by "a great English lord" who tried to do the same. Her guards finally took away her dress entirely and threw her the old male clothing which she was forbidden to wear, sparking a bitter argument between Joan and the guards that "went on until noon", according to the bailiff. She had no choice but to put on the clothing left to her, after which Cauchon promptly pronounced her a "relapsed heretic" and condemned her to death. Several eyewitnesses remembered that Cauchon came out of the prison and exclaimed to the Earl of Warwick and other English commanders waiting outside: "Farewell, be of good cheer, it is done!", implying that he had orchestrated the trap that the guards had set for her.

The scene of her execution is vividly described by a number of those who were present that day. She listened calmly to the sermon read to her, but then broke down weeping during her own address, in which she forgave her accusers for what they were doing and asked them to pray for her. The accounts say that most of the judges and assessors themselves, and a few of the English soldiers and officials, were openly sobbing by the end of it. But a few of the English soldiers were becoming impatient, and one sarcastically shouted to the bailiff Jean Massieu, "What, priest, are you going to make us wait here until dinner?" The executioner was ordered to "do your duty".

They tied her to a tall pillar well above the crowd. She asked for a cross, which one sympathetic English soldier tried to provide by making a small one out of wood. A crucifix was brought from the nearby church and Friar Martin Ladvenu held it up in front of her until the flames rose. Several eyewitnesses recalled that she repeatedly screamed "...in a loud voice the holy name of Jesus, and implored and invoked without ceasing the aid of the saints of Paradise". Then her head drooped, and it was over.

Jean Tressard, Secretary to the King of England, was seen returning from the execution exclaiming in great agitation, "We are all ruined, for a good and holy person was burned." The Cardinal of England himself and the Bishop of Therouanne, brother of the same John of Luxembourg whose troops had captured Joan, were said to have wept bitterly. The executioner, Geoffroy Therage, confessed to Martin Ladvenu and Isambart de la Pierre afterwards, saying that "...he had a great fear of being damned, [as] he had burned a saint." The worried English authorities tried to put a stop to any further talk of this sort by punishing those few who were willing to publicly speak out in her favor: the legal records show a number of prosecutions during the following days.

It would not be until the English were finally driven from Rouen in November of 1449, near the end of the war, that the slow process of appealing the case would be initiated. This process resulted in a posthumous acquittal by an Inquisitor named Jean Brehal, who had paradoxically been a member of an English-run institution during the war. Brehal nevertheless ruled that she had been convicted illegally and without basis by a corrupt court operating in a spirit of "...manifest malice against the Roman Catholic Church, and indeed heresy". The Inquisitor and other theologians consulted for the appeal therefore denounced Cauchon and the other judges and described Joan as a martyr, thereby paving the way for her eventual beatification

in 1909 and canonization as a saint in 1920, by which time even English writers and clergy no longer showed the opposition that their predecessors had. During World War I, in the midst of the canonization process and a period of French-English detente, Allied soldiers would pay tribute to the heroine by invoking her name on battlefields not far from her own.

Click [here](#) for a longer biography.

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